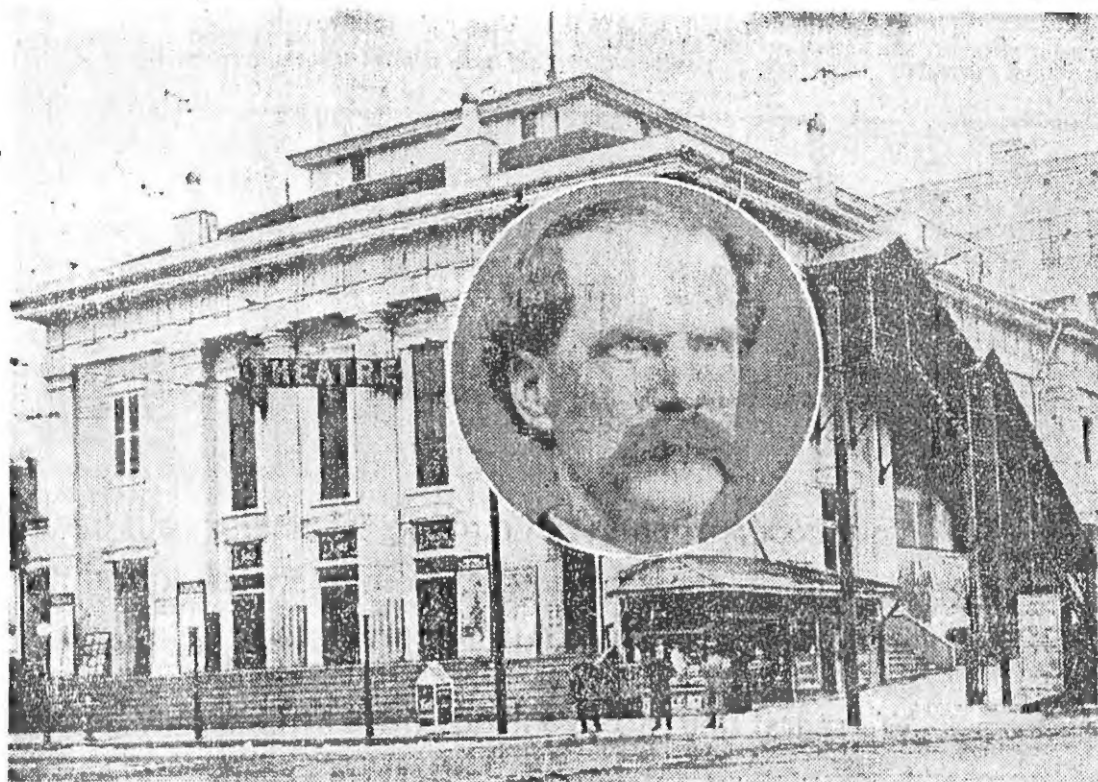


First in the West:



FIRST THEATER ORCHESTRA — An English immigrant, Charles J. Thomas, inset, organized the first orchestra that

played in the old Salt Lake Theater. The 20 members served without pay when the first theater opened, March 6, 1862.

First Utah Orchestra Organized for Theater

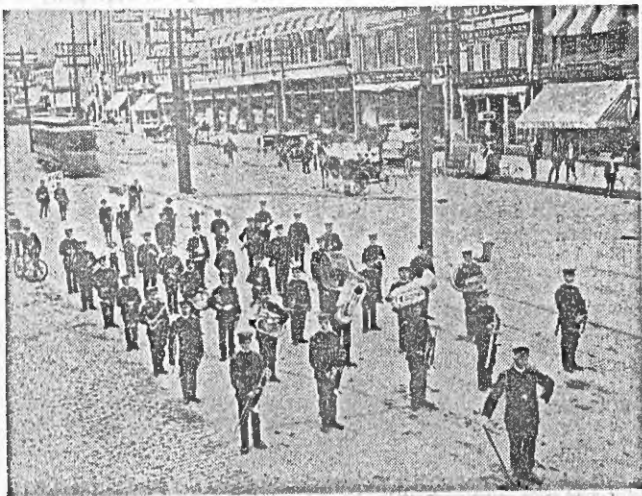
When the first orchestra to play in the old Salt Lake Theater was organized, many of its members did not know how to manipulate their instruments. The organizer and director, Charles J. Thomas, showed them how to hold their instruments, and a few months later, when the theater opened, music was furnished by a very efficient orchestra composed of 20 men.

Pres. Brigham Young chose Prof. Thomas, an immigrant from England, a short time after his arrival in the valley. The entire orchestra, including the director, served without pay.

Members included William Pitt, David Evans, William Clayton, Stephen Alley, Ebenezer Beesley, John Toone, George D. Watt, Joshua H. Midgley, James Smithies, David O. Calder, Horace K. Whitney, Henry Sadler, Stephen Hale, Mark Croxall, Charles Evans, Thomas McIntyre, Charles Sansom, John Wakeham, and Charles J. Thomas, director.

George D. Pyper in "The Romance of an Old Playhouse" writes, "Professor Thomas, by his careful preparation of programs, won a place in the hearts of those early theatre-goers, and the printed bills are replete with notices, calling attention to the musical numbers."

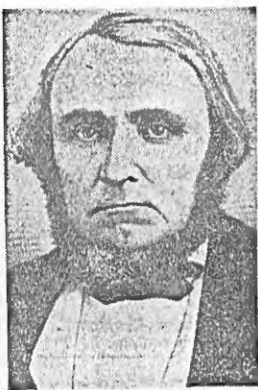
The old Salt Lake Theater, erected under the direction of Brigham Young and opened March 6, 1862, rang with the musical arrangements of Charles J. Thomas. He later was made leader of the Tabernacle Choir and from the day the Salt Lake Temple opened in 1893, he had charge of the music in that edifice until his death in 1919.



Bands played a big part in the early musical life of Utah and there were many in various parts of the territory. Posing on Main Street during Gay '90s is John Held's band which for more than 50 years was part of every thrilling civic occasion and was well known far beyond borders of the state.



The Salt Lake Theater Orchestra posed for this picture in 1868, only three years after its director, George Careless, came to Utah. Included in the group are Josh Midgley, left, E. Beesley, D. M. Evans, Mr. Careless, Mark Croxall, H. K. Whitney and Orson Pratt Jr., all prominent musicians of era.



William Clayton . . . Noted for "Come, Come Ye Saints."

Musicians of Pioneer Days

by Levi Edgar Young



William Pitt . . . Organized famous pioneer brass band.



Charles J. Thomas . . . Added rich experience to choir.

FROM THE beginning of Utah's history, converts to the Gospel came from all parts of Europe and England. They knew of the fine musical taste of the Germans, Italians, and English. Well could they sing:

"I will lift up mine eyes unto the hills,
From whence cometh my help.
My help cometh from the Lord, which made
Heaven and earth."

(Psalm 121: 1, 2)

Farming was naturally the chief occupation of the Mormon people when they settled these climes.

Like all people who are surrounded by high mountains, they lifted up their eyes to the peaks and their souls to God. It is said that the Alps have always inspired the Swiss people to the highest ideals of freedom and joyful living. The Mormons had their own hymn, inspired by the mountains.

"On ye mountains high where the clear blue sky arches over the land of the free."

THERE was always a congregation of singers among the pioneer groups and some of the hymns sung today were composed in the early days of the Church. It is interesting to know that only recently the hymn of William Clayton, "Come, Come Ye Saints" was sung in one of the well-known Protestant churches of New York.

Col. Thomas L. Kane in his famous historical sketch of the Mormons, tells the following story:

"In the days of Nauvoo a fine choir of singing people was organized and when the people left for the Far West, they had their hymns which they sang every day. Some of their wind instruments were uncommonly full and pure-toned, and in the clear air could be heard at a great distance.

"It had the strangest effect in the world to listen to their sweet music winding over the uninhabited country . . . It might be when you were hunting a ford over the great Platte, the dreariest of all the wild rivers, perplexed

among the far-reaching sand bard; the wind rising would bring you the first faint thought of melody."

AND SO the Mormon pioneers became a singing people. Practically every family had a copy of the small hymn book published in 1844 and the famous brass band under Captain William Pitt was organized and gave cheer to the people as they began building their homes in Salt Lake City. Then came Captain Dominico Ballo's band. Ballo was Italian by birth and was "endowed with the musical genius of his people." Before he came to Utah, he was bandmaster at West Point for many years. He was highly respected and after his death, which occurred soon after his coming to Utah, brass bands were organized in many of the pioneer towns like Provo, Ogden, Cedar City and Manti.

Our first teacher of music was David O. Calder, who was born in Scotland and was educated in the musical schools of Edinburgh. He became famous and under his direction the "Messiah" of Handel was given and later the "Oratorio" of Haydn, both performances drawing responsive crowds in Edinburgh. After joining the Mormon Church, he immigrated to Utah in 1853 and immediately organized the singing schools which made him famous. In 1861, under the patronage of President Brigham Young, he founded two classes of 200 members each and gave them vocal instruction which brought about the organization of the "Deseret Musical Association" consisting of 200 picked singers.

INTENDING to give the opera "La Sonnambula," he translated and printed the opera that his pupils might make it a worthy production. Due to the serious illness in Mr. Calder's family when death took five of his children, the opera was never given.

Then we have Charles J. Thomas, a native of England. He was a convert to the church and came to Utah in 1866. He had fine training under his father, who taught him to play

Continued On Page 20.



Eliza R. Snow . . . Composed proposed "national anthem."



John Tullidge . . . One of Utah's first music teachers.



Evan Stephens . . . An early-day leader of the choir.

The Great Tabernacle Pioneer Day Musicians

Continued From Page 19

the French horn. At the age of nine he made his first appearance at the Theatre Royal, Newcastle-on-Tyne. He studied in London under one of the famous musicians where he learned to play the piano. He became a member of the orchestra at the Crystal Palace in London and for five years was engaged with his musical studies.

COMING to Utah he was appointed by President Brigham Young to go to St. George where he organized classes in music. Called back to Salt Lake City, he was made the leader of the Theatre Orchestra which position he held for 14 years. Later he became leader of the Tabernacle Choir where he began teaching the best of anthem music.

The advent of Prof. Thomas marks an epoch in the musical history of the city. The Tabernacle choir was taught many new anthems and on Sundays at the regular afternoon meetings the finest of the old English songs were presented which brought people from all parts of the Territory to hear them.

IN 1863 there arrived another famous musician—Prof. John Tullidge. He was one of the greatest musi-

cians we ever had. Born in England in 1807, he sang in a Methodist choir at the age of six years. He studied under the celebrated masters of London and sang before the Princess Victoria, who commended him on the beauty of his voice.

After singing before the princess, before she became Queen of England, he became the leading tenor of the York Philharmonic Society. He was the conductor of St. Mary's Cathedral choir and the Newport Harmonic Society which later took the laurels from all the choral societies of England. He composed the Latter-day Saint Psalmody in which was published his beautiful anthem, "How Beautiful Upon the Mountain Tops."

IN WRITING this brief account of the noted musicians of those far-gone days, we realize that we are unable to show their true greatness. One of the men who came from England in 1865 was Professor George Careless. As a young man he studied at the Royal Academy in London and became a member of the Queen's private orchestra. He was appointed the conductor of the Tabernacle Choir at the time when the Tabernacle Chirel had reached its crowning excellence. He was engaged as conductor of the "Handel and Haydn" society and soon

after, Handel's "The Messiah" and Haydn's "Creation" were given.

Mrs. George Careless was a great help to her husband in his musical career. She became a famous soloist in America and it was of her that Adelina Patti once spoke when she exclaimed, "A beautiful voice is the gift of God."

SPACE forbids giving an account of all the famous musicians that lived in Salt Lake City in those early days. Mention of a few names will be remembered by many people living today. There were Mark Croxall, Prof. Radcliffe, Prof. Joseph J. Daynes, Prof. Orson Pratt Jr., Prof. H. S. Krouse, Evan Stephens, Willard Weihe, W. C. Clive, Anton Pederson, John McClenan, Anthony Lund, Edward P. Kimball and Bicknell Young. There are many others who could be named. They have all added to our spiritual loves. They expressed the moral and religious worth of the people whom they loved. They had ideals and dreams of heavenly life. Such thoughts as they expressed by their music brought justice, liberty, strength, stability and those high motives which exalted the souls of their fellow men. They all expressed a high culture of life. Well could they sing the words of Eliza R. Snow's so beautifully expressed in her national anthem.

*A beautiful voice
is the gift of God.*

Adelina Patti

San Francisco March 28/85

It was of Mrs. George Careless that the famous opera star, Adelina Patti said, "A beautiful voice is the gift of God." She penned thought in a note from San Francisco in 1885.

Lo! an Ensign of Peace on the
tops of the mountains—
A Banner, a Banner is
is widely unfurl'd:
Hark! the heralds are sound-
in a loud proclamation—
Hear, hear the glad mes-
sage go forth in the world
Ho, Ho! to the States, to the
Kingdoms and Empires,
Those fabrics are tott'ring
and ready to fall:
Ho, Ho! to all people of every
religion,
Art, trade, or profession,
the great and the small.
Here is Freedom, glorious
Freedom—
Freedom Gods and men
hold dear;
The white-crested Eagle has
fled to the mountains,
The Genius of Liberty fol-
low'd us here.



Mrs. George Careless . . .
Voice was praised by Patti.

It's Here!

... a quality interior latex
with a **NO-GLOSS** finish



Sterling
FLAT LATEX

No "rubbery" gloss...yet washable!
So easy to put on...no "painty" odor!
In 126 fresh new WESTERN harmonic
NATURE-TONES!

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Hawaii Calls

with a new tourist lure

MYSTERIOUS rock paintings in a green tropical valley are Honolulu's newest visitor lure.

Near fern-edged Kapena waterfalls in the center of the city, age-old Hawaiian rock pictures stir the imagination of world archeologists and vacationers alike.

After laboriously clearing the covering foliage, petroglyph experts have just completed a study of the chalk-white "men" and "dogs" on the dark cliffs of Nuuanu valley, once the haunt of ancient Hawaiian kahunas (learned men).

But neither Dr. Bahadur Chhabra, Indian petroglyph specialist, nor Bishop museum scientists can tell why the figures were put there or what they mean.

The dogs (with ears pricked) and men (without ears) are roughly scratched and rubbed into the crest of the cliff that faces a hill across the once-sacred stream. It is thought that a giant temple long ago stood on the hill, which to this day is surrounded by rainbows and changing mists from the nearby mountains.

BEST OF ALL, visitors don't have to risk breaking a leg to get to the singularly beautiful spot. From Waikiki beach hotels it's a 20-minute taxi or bus ride. The bus drops sight-seers off at the gate of the Royal Mausoleum grounds, burying place of Hawaiian royalty and an English sailor, John Young, who became king's counselor.

Visitors will want to first inspect the impressive kahili-flanked tombs. These ancient kahilis (royal insignia) are made from gold and black feathers of forest and sea birds once native to Hawaii, now extinct.

At the mausoleum, "Uncle Bill" Taylor serves as guardian. A white-thatched, genial Hawaiian of alii (royal) blood himself, he tells Polynesian legends and initiates visitors into the "mana," (spirit) of the history-rich valley.

With typical Hawaiian aloha he often presents visitors with fragrant yellow plumeria



Beautiful falls and the fern forest are only a 20-minute ride from Waikiki.

blossoms from the trees bordering his little white cottage on the grounds, where he grows rare hibiscus and ti plants for "luck."

Then "Uncle Bill" shows visitors where to find the steps to the Nuuanu stream trail. Here giant philodendron vines, koa trees and man-high century plants form a jungle fringe for tranquil Kapena falls.

No longer kapu (forbidden) to non-royal visitors as in bygone days, Kapena pool is now the "old swimmin' hole" for Polynesian tom-boys who make good camera subjects.

AFTER an easy 10-minute walk, visitors spot the white pictures on outcropping rocks. The same trail once passed Alekoke and Alapena pools, favorite bathing places for ancient Hawaiian bluebloods and inspiration for the catchy hula song "Alekoke," heard in Honolulu to this day. It was written by a Hawaiian king as he loafed by the waterfall.

Sixteen dogs and a number of men are deeply etched on one cliff. Bishop museum officials think they were carved centuries ago to give warning about (or do honor to) the ghost dog Kaupe, whose guardian, Kahilona, lived on the hilltop.

Salt Lake City, Sun

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